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ABSTRACT

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THE INTERPERSONAL CONFLICT EPISODE:

A SYSTEMS MODEL

by Carl Slawski

Abstract

A detailed systems diagram elaborates the process of dealing with a single conflict episode between two parties or persons. Hypotheses are fully stated to lead the reader through the flow diagram. A concrete example illustrates its use. Even greater detail is provided in an accounting scheme of virtually all possible variables that one might want to consider in analyzing a conflict episode. Finally, some general guidelines for applying the model are provided. The aim is to advance social scientific theory of conflict as well as to provide counselors and people in conflict with a heuristic and practical device for understanding it and thus better coping with it.

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THE INTERPERSONAL CONFLICT EPISODE: A SYSTEMS MODEL

Introduction

Conflict is almost universally considered problematic per se. But very specific sequences of conflict are rarely studied because they are usually not recorded, and because the analytical tools to do so are possessed by only a few analysts in an intuitive grasp. The model presented in this paper is intended to begin to fill the research gap in our battery of theoretical and practical tools. Modes of concrete application will readily present themselves to the experienced researcher. (See also the procedures outlined in the author's papers of 1974: "Evaluating Theories Comparatively;" and 1977: Documenting Theory Dramatically.") It is the author's belief that by simply writing out or dictating (onto tape) the concrete equivalents for the conflict episode treated here in the abstract, new light will inevitably be shed on possible lines of solution or cop ing with the real issues).

The flow diagram will be presented first, followed by a summary of the accounting scheme in outline form. (The detailed accounting scheme will appear in the appendix.) The flow diagram will be described in the course of applying a concrete example from a theater play. The example will not be able to illustrate all variables in the scheme because of course they do not all apply to any one sequence of events no matter how detailed it might be.

Numbers inside the forty boxes will be cited in the succeeding text for quick reference. The other numbers after the Roman numerals, interspersed in the margins correspond to the numbers in the accounting scheme (in appendix) which provides additional related terms under the designated category.

Conflict Episode

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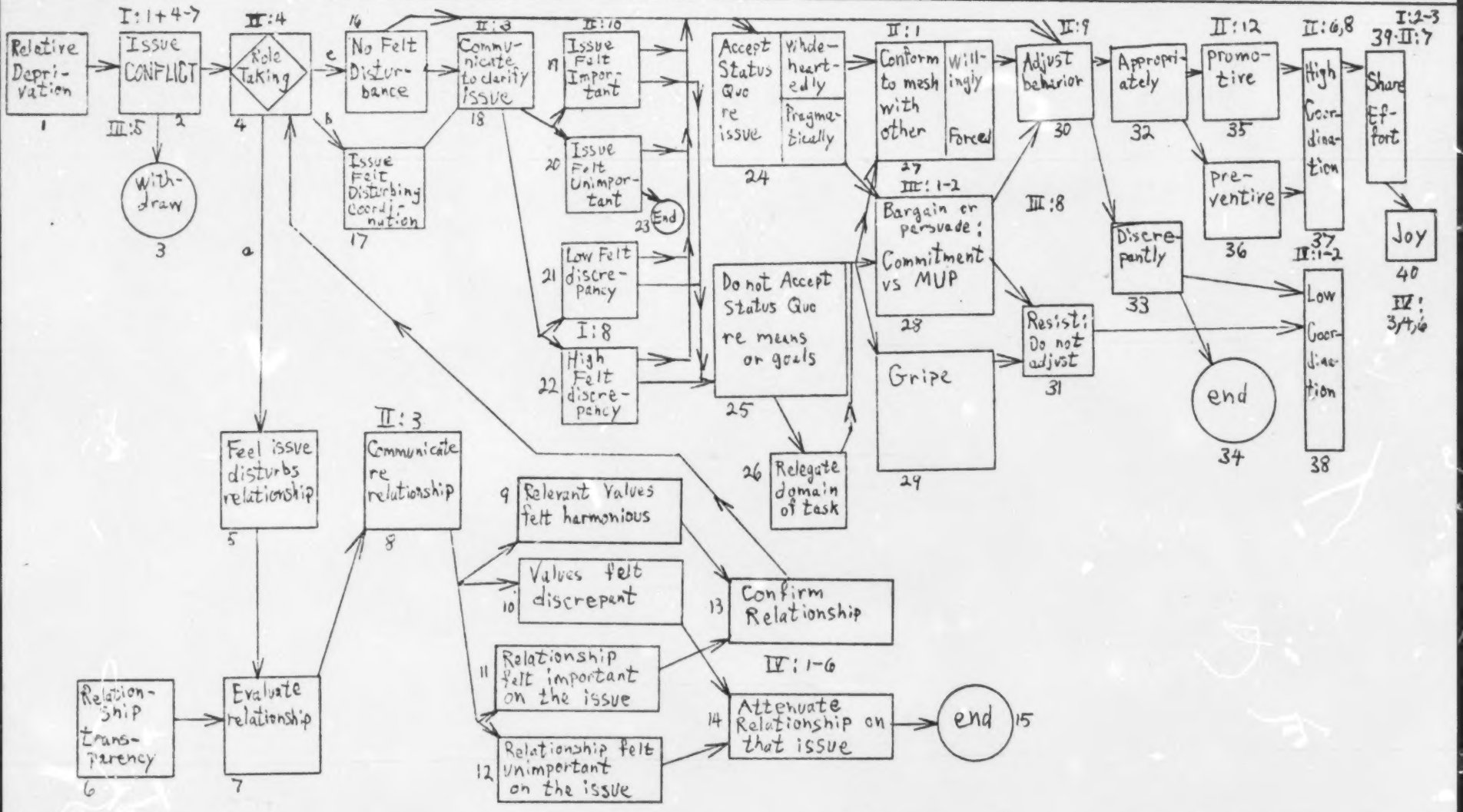

The bibliography lists most of the important sources of background ideas and concepts for the present theory, though no specific combination of sources led to the combination described. It was more a matter of saturation with the material, taking some typical cases and setting down the logical possibilities, ordering them into the accounting scheme, revising over the years, and finally presenting this step-by-step description. Some references to important literature will be seen in the accounting scheme (Appendix).

Conflict Episode Diagram:

The flow diagram of the variables relevant to a single conflict episode includes in a kind of logical order the major variables needed to analyze the process of conflict from cause to final outcome. The reader should try to follow the arrows, some of which parallel others indicating concurrent appearance of more than one variable or choice at the same moment of time. An episode can take five seconds or five hours. But in general the higher one is able to stay on the diagram, as the action is described from left to right, the smoother things are in that particular conflict episode, and the more likely the outcome will be a happy one. The chart (in appendix) lists all the variables that one would want to consider for a complete analysis of a conflict episode. This is given for the use of thorough researchers.

Next the flow diagram will be described in detail. Boxes in the diagram are numbered from 1 through 40. The numbers in parentheses in the following explanation correspond to the number in the boxes of the diagram. (1) Most conflict can be seen as arising from some form of "relative deprivation" (See Davies' J-curve idea for more information: 1969). (2) The conflict itself focuses on some "ISSUE." (3) One alternative for the person involved is simply to "withdraw" or cease to pursue the issue. The most basic alternatives are either "flight or fight." If he does not flee, he pursues the conflict along the following lines.

(4) He begins by "taking the role" of the other party to the conflict. (To simplify, we will deal with two-person or two-party conflict only). There are three paths indicated, a, b or c. We shall begin by moving straight down from the "role-taking" box. (5) In this instance, the person "feels the issue disturbs the relationship." (7) If he feels that way he will evaluate the relationship itself. (Particulars depend on the concrete case being analyzed). (6) How he evaluates the relationship will depend heavily on the "transparency of the relationship," or the understandability of what is going on to the person himself. (This term was treated out of numerical order because it makes for a smoother flow of explanation). (8) After the person evaluates the relationship he will usually "communicate about the relationship." (If he does not, the issue will probably be left to fester). Two combinations of two options each follow. (9 or 10) The "values relevant to the issue are felt to be either 9) harmonious or 10) discrepant. (11 or 12) The relationship is also felt to be either (11) important or (12) unimportant on the issue.

If (10) the values are felt to be discrepant or (12) the relationship is felt to be unimportant on this issue there will be a tendency for the person (14) to "attenuate the relationship on that issue." (15) If he attenuates the relationship on the issue the conflict on that issue will most likely end. The relationship as a whole may also end if the issue is crucial to its maintenance.

(13) On the other hand if (9) the relevant values in the relationship are felt to be harmonious, or (11) the relationship is felt to be important on the issue, the person will more likely "confirm the relationship" at least on that issue. If he confirms the relationship he will then begin dealing with the issue itself, again through the role-taking process.

(16) If he does "not feel that the issue is disturbing" he will (18) "communicate to clarify the issue," or (30) immediately "adjust his behavior"

to the requirements of the situation. (17) If he feels that the "issue disturbs the coordination" of actions between him and his partner, he will also (18) "communicate to clarify the issue." Two basic combinations of two events each eventuate.

(19 or 20) Either (19) the person "feels the issue is important" or 20) "the issue is felt to be unimportant." (23) If the issue is felt to be unimportant the attempt to deal with it may simply end. But this is not the only alternative as we shall see. (21 or 22) The second pair of possibilities is either that (21) the person "feels low discrepancy " over the issue at hand, or he "feels a high degree of discrepancy." Several possible combinations of outcomes ensue at this juncture.

If (19) the issue is felt to be important and/ or there is either (21) low or (22) high felt discrepancy, one possibility is that (25) the person "will not accept the status quo regarding the use of means and goals presently being used to achieve a solution."

Whether (19) or not (20) the issue is felt to be important, and whether there is (21) a low or (22) a high "felt descrepancy," two possibilities may ensue, as follows. The person may (24) "accept the status quo on the issue," or (30) he may "adjust his behavior." If (25) he does not accept the status quo regarding present use of means and goals four possibilities ensue. First, he may (26) "relegate the domain of the task," say by dealing with it only in a certain time slot or at certain times or days, or when certain other specified conditions are met. However, even if this relegation of domain does not take place, three additional possibilities may ensue, or some combination of them. (27) The person may "conform his behavior to mesh with that of the other. Or... (28) He may bargain or persuade using the tactic(s) of making a first commitment, or he may use the tactic of MUP (meaning "modifying utility

parameters"). These latter two are mutually exclusive possibilities on the single issue. Or... (29) He may "gripe" about his problem.

(24) When one "accepts the status quo on the issue" he may do so either a) wholeheartedly or b) pragmatically. If (24) he accepts the status quo wholeheartedly he will most likely (27) "conform his behavior to mesh with that of the other." If he (24) accepts the status quo only pragmatically, he will more likely (28) bargain or persuade using commitment or MUP.

If he (27) conforms to mesh with the other, the more willingly he does it (as opposed to being forced), the more likely he is to (30) adjust his behavior. If he (28) bargains, he may then (30) adjust his behavior, but he might also (31) resist (or not adjust). If he (29) gripes, he is most likely to (31) resist (or fail to adjust appropriately, at least for the present).

If (30) he adjusts his behavior, he might do so either (32) "appropriately" or (33) "discrepantly." If (33) he adjusts in a discrepant manner, that will probably lead to (38) low coordination on the issue. If the manner of adjusting is too discrepant that will probably (34) end the relationship on that issue, or end attempts to deal with that issue in future within that relationship. If (32) he adjusts appropriately, he might do so in a (35) "promotive" or (36) "preventive" manner (Georgopoulos and Mann: 1962) preventing losses rather than positively promoting the desired outcome(s).

The more the (35) promotive manner of adjusting is in evidence rather than the (36) merely preventive, (37) the higher will be the resultant "coordination" of joint actions on that issue. The (37) higher the coordination the greater will be the "shared effort" between the parties. The greater the shared effort, (40) the higher the "joy" that will characterize the realtionship, at least on that issue.

Concrete Illustration

The flow diagram may now be followed in the course of illustrating its concrete application to the plot and some main incidents in the story of "David and Lisa" (Reach: 1962). The story of "David and Lisa" is a beautiful example of two mentally disturbed adolescents who learn gradually to overcome their phobias. The original novel was written by a psychiatrist, Theodore Issac Rubin, and adapted as a screenplay by Eleanor Perry. The present analysis will be based on the stage adaptation later done by James Reach (1967).

It has been said that perhaps the major reason for a great deal of what passes under the name of "mental illness" results in large part from a lack of love. Hence the appropriateness of the present application. The step-by-step relearning of how to love is probably more simply stated in this play than in "normal" behavior because of its attempt to show the painful process in a way that is concrete and understandable to all. The play version is used since it allows us to interpret what could well be our observations of or interaction with two people in a psychiatric clinic, or for that matter any two people we meet in everyday life who love or are trying to love one another. One of these people could well be ourselves. The author or playwright only helps us to see the essentials better by artistically dropping out nonessential details. We need such helps to understand ourselves and the complex workings of the phenomena to be dealt with here.

The setting of "David and Lisa" is a special clinic in Connecticut known as the Berkley School for disturbed adolescents. It takes place during the course of one school term. The action centers around David, a sixteen-year old, the only son of wealthy parents, over-protected by a dominating mother, who is tortured by his mania against being touched. Lisa is the fifteen-year old girl who was never loved by her parents. Her personality is split into two different girls. One speaks only in childish rhymes and insists on being spoken to in the

same way. The chief psychiatrist is Alan Swinford who gives understanding guidance to the pair along with the other students, all of whom have personality disturbances of some kind. David's mother also appears on the scene occasionally to enlighten our understanding of the causes of his problems.

Ideally the reader will at this point thoroughly familiarize himself with the play. Because of limitations of space and the intertwining of thoughts it is technically and journalistically nearly impossible to give a full illustration of each of the points to be made here. Nevertheless, it will be illuminating at this point to look at least sketchily at the elements of power and conflict in the lives and relationships of David and Lisa. Perhaps we can then gain some insights into the cause of their "mental illness," which is indeed in a parallel way the pathology of their family environment and peer group relations. The four major hypotheses on love, power and conflict will now be treated in order.

Towards the end of the play comes the crucial episode of conflict between David and LIsa. This is the incident where David is listening to Simon's flute performance in the music room. Lisa moves and then hops to the music. Her hopping disturbs Simon. Then David also shouts at her. She leaves, walking away from the school where she shouldn't be. The immediate issue of conflict (2) is her interrupting. Deeper down is the oversensitivity of Simon and David to her movements, and then Lisa's oversensitivity to being shouted at. A perhaps still deeper level of conflict involves the emotional "illness" of the three which brought them to the special school in the first place. Simon also seems somewhat jealous of Lisa's interest in David which led her to come into the music room to be near David. We will have to read into the actual lines of the play to understand how the elements pertaining to the theoretical model apply. All elements of the model do not come into play. Those that don't should simply be passed over.

The immediate issue of Lisa's interruption of the performance comes to a head and leads to her immediate withdrawal (3) not only from the room but from all the people associated with the school, at least for a fretful period of time. Overall David acted rather discrepantly (33) towards her and Simon under the pressure of the moment and without thinking. The result could only have been low coordination (38) between David and Lisa at this point. The new issue (2) soon becomes Lisa's absence from the school. David feels (5) a strong disturbance at this point in his relationship with Lisa, not only of their coordination but even fearing (15) a complete break-up of their relationship and physical harm or emotional damage to Lisa. He first (8) communicates his fears about her running away to the psychologists John and Alan: "She ran away---I know she did---and it's all my fault!" Clearly (11) the issue is important to him and (10) he feels a high discrepancy (certainly between what he did and what he should have done to keep Lisa from disturbing Simon's performance).

He (24) doesn't accept the status quo concerning how to solve the problem. In a sense he (26) relegates the domain of the task to higher authorities, while (27) cooperating himself to try to find her. David mentally scourges himself: (29) "My fault---all my fault!" David (30) insists on going along on the search, though Alan (28) has some doubts of the advisability of the move. Alan sees the move though (35) as integrative, or complying with the needs of the moment to overcome the period of conflict which David is suffering. David's main act is one of (28) commitment rather than (28) bargaining or griping. But it amounts to (27) conformity with the better judgment of Alan who is in charge. In effect then (30) David adjusts to the needs of the moment. And (32) he adjusts appropriately, (35) in a promotive way, which leads to (37) high coordination with Alan and (39) to shared effort to find Lisa.

At a deeper level David is undoubtedly going over in his mind the incident and relationship with Lisa as a whole. Clearly (5) he feels that the issue of his shouting at her has disturbed the relationship. He (7) evaluates the relationship, (8) communicates about the loss of relationship (or the seeming loss) to his counselors. He feels though that (11) the relationship with Lisa remains important despite the fact that (19) the issue is not so large as he made it out to be in the heat of the moment. At the same time, he must also be sensing (9) that the values that he shares with Lisa are harmonious overall except (2) for his fatal mistake of shouting at her. Thus he (13) confirms the relationship, or at least strongly wishes to continue it, which leads him (4) to new role-taking which then begins to work itself out when Lisa is found.

Following the upper sequence of arrows again. let us look at the scene in which she is found by David (p. 77). She is (2) being treated roughly by a couple of street gang type boys and (30) tries to break loose as David spots her. It is dark and he is followed now by Alan. He (30) runs toward the bench where Lisa is, is spotted by the two intruders, who (30) scurry off at his approach. He (32) sits on the bench next to her and (32) softly calls her by name and asks if she is alright. She is (40) relieved to see him (18) but brings up the issue which led to her flight: "David---you were nice to Simon---you were mean to me." He (35) apologizes but at the same time recognizes (16) that she is not rhyming, a sign that he is very much accepted by her despite his previous shouting at her in the music room. At this instant he sees that there is not the usual disturbance in the relationship. Their non-verbal communication has clarified the issue of the incident. Now the issue is again their potentially deeper relationship. This was (13) reaffirmed in his mind, as suggested above, when he was on the search for her. There is no immediate need for verbal communication about the issue as it seems clear that she feels the same way,

indicated by her no longer speaking in rhymes. The issue of their relationship is felt to be very important to both of them, and at the moment (21) there is a low discrepancy felt about it by both. Consequently (24) they both accept the status quo wholeheartedly. David willingly (27) moves to conform to mesh with her actions and sentiments at this moment. As a result (30) he adjusts his behavior, and does so (32) appropriately (though to be sure with no slight personal difficulty). His crucial action (32) is that of offering his hand to her, overcoming his terrible phobia of being touched at all. This is surely (35) a promotive measure and leads to (37) high coordination with her, indicating (39) a successfully shared effort (to overcome the phobias that formerly blocked more complete communication). The result (40) is joy for both, and a happy ending to the episode and to that period of the lives of these two unfortunate teenagers.

Here we have seen the upper diagrammatic sequence used as an accounting scheme and guideline to describe the original incident of David's shouting at Lisa, followed by his dealing with the incident with the aid of Alan and John, the psychologists. We assumed what was going on in his mind to illustrate the lower diagrammatic sequence concerning David's evaluation of his relationship with Lisa. Then followed the very fast sequence of events upon David's discovery of Lisa and his reuniting with her. It is clear that the diagram forms a useful accounting scheme. It requires adaptation to each conflict sequence, as does any theory, due to its being an abstraction from concrete instances of behavior. Still it provides an initial handle on almost any event of conflict between two parties.

Guidelines for Applying the Model

Particular circumstances must be analyzed separately. Each theoretical and practical problem will show a different pattern on this diagram.

I. In general, if the goal of the analysis is 1) deeper sharing in the relationship, 2) smoother coordination of joint actions, 3) more fruitful conflict, or 4) an overall maximized joint power for the pair as a whole, then it will be necessary to stay as high as possible on the diagram (in the process of traversing it from left to right). For example, 1) there should be the attempt to bargain rather than consent to forced conformity (even in the case of value discrepancy). Or, 2) there should be an attempt to compartmentalize as far as possible where the issues are felt to be discrepant and otherwise unreconcilable.

II. If the goal is lesser overall conflict, then the most important alternatives are 1) to conform to the other, or 2) to compartmentalize (into role expectations or separate domains of behavior), 3) to institutionalize conflict settings or mechanisms for dissent with only constructive ends and means being used as far as possible, and 4) to avoid negative forms of power use.

III. If the goal is to create a power vacuum for all but the most competent people, then the alternatives are 1) if possible to vote out of power (or office) those with a history of ill-used power, or 2) to create useless conflicts for those with too much ill-used power by a) manipulation, or b) persuasion, or c) threat of force.

IV. If the goal of the analysis is to increase power for oneself then the alternatives, based on the diagram, are 1) to convince other(s) or the public by a) manipulation, or b) persuasion, or c) threat

of force, that you are the most worthy of wielding power, and 2) to convince other(s) or the public that the present power-holders are unworthy by whatever means possible (cf. Machievelli).

Significance of Model

The flow chart provides a systematic, detailed process model which is at once an accounting scheme and a set of integrated hypotheses with high explanatory power. The importance of understanding the essence of conflict under a microscope is clear if we only consider the ever-presence of social opposition and the problems associated with conflict for individuals and social groups alike. The model focuses on a person in relationship while nearly all other models have an unfortunately limited focus on either party or the type of issue. Breadth of perspective is its main contribution along with its logical flow.

The model is specific enough that it is easy to apply. It should be testable as a whole, though less so for most of the implied, narrow bivariate hypotheses which make up the whole. Its information value should be high because of the comprehensiveness of its coverage of possible variables. It should aid in prediction but be more useful for retrodiction. Its generality and universality of application to virtually any interpersonal conflict episode should assure its high explanatory power. Many concrete applications will help decide this utility.

APPENDIX:
ACCOUNTING SCHEME FOR ANALYZING
A CONFLICT EPISODE

I. SETTING

1. Relationship
   A. Trust
      1) Positive
         a. Sense of Certainty
         b. Sense of Responsibility
         c. Trust
      2) Negative

   B. Strength
      1) High
      2) Low

2. Thrust of Emotional Involvement (=satisfaction, joy)
   A. Positive
   B. Indifferent
   C. Ambivalent
   D. Negative

3. Type of Involvement (Etzioni: 1975)
   A. Moral
   B. Calculative
   C. Alienative

4. Content of issue
   A.
      1) Concrete
      2) Symbolic

   B.
      1) Conative
      2) Cognitive
      3) Affective

   C. Specific Issues (Galtung: 1964)
      1) Value (all cognitive, affective)
      2) Interest

5. Conflict
   A. Kind
      1) Tastes
      2) Interests
      3) Overarching Values

   B. Extent (R. Fisher: 1964)
      1) Boundary (Narrow to Wide)
         a. Importance
         b. Centrality
         c. Scope

4) Degree
   a. Low
      i.
      ii.
      iii
   b. High
      i. Intensity (Sorkin: 1954)
      ii. Severity
      iii. Bitterness

3) Duration
   a. Short
   b. Long

6. Extent (re: sets of conflicts: Great to Slight)
   A. frequency
   B. Number
   C. amount
   D. Magnitude

7. Kinds of Conflict Institutions Operating
   A. Expressive
   B. Practical

8. Observability
   A. Publicity
      1) Private = observability to participants
      2) Public = Observability to observers

   B. Externality
      1) Overt = Above board
      2) Covert = undercover and/or subtly indirect

   C. Awareness
      1) Conscious
      2) Unconscious

9. Previous (or current) Power (especially of the purse)
   A. Symmetrical
      1) Positive
         a. Attractive (friend's presence)
      2) Ambivalent
         a. Uncertain, even tension
      3) Negative
      4) Indifferent
         a. Casual

   B. Asymmetrical
      1) Positive
         a. Popular Appeal
            i. Charismatic Idealization
      2) Indifferent
         a. Casual

3) Ambivalent
   a. Submission
4) Negative
   a. Uneven Conflict or Tension

II. METHODS
1. Forms (Rapoport: 1960)
   A. Games
      1) Conscious
      2) Inadvertent

   B. Debates
      1) Quarrels
      2) Feuds

   C. Fights (distibutive bargaining)
      1) Battles
      2) Wars

2. Use of Power
   A. Control
      1) Normative
      2) Remunerative
      3) Coercive

   B. Legitimation Source (Parsons and Shils: 1951)
      1) Achieved
      2) Ascribed

3. Communication
   A. Type
      1) Non-evaluative (=non-judgmental, diplomatic, tactful) (Bennis: 1973).
         a. Intimate, critical, game free dialogue
      2) Mixed
      3) Evaluative

   B. Degree (or style)
      1) Spontaneous/Open
         a. Direct
         b. Indirect
      2) Guarded or Hidden

*4. Knowledge of Other
   A. Actual
      1) Casual/Informal
      2) Official
   B. Perceived (i.e., presumed or believed)
      1) Positive
      2) Neutral
      3) Disturbing (re:)
         a. Issues
         b. Relationship itself

C. Degree
   1) High
   2) Low

5. Value Patterns
   A. Technical (or scientific) (Hall: 1954)
      1) Task
   B. Formal
      1) Concrete, Rational Norms or Goals
   C. Informal
      1) Symbolic

6. Coordination Mode
   A. Actual (=existing)
      1) High
      2) Low
   B. Normative (for individual vs. group)
      1) Ideal, i.e., Speculative
      2) Spoken, i.e., Recognized
      3) Minimum

7. Social Integration (or authority) Type
   A. Organicist (Stark: 1963)
      1) Traditional (Weber: 1947)
         a. Charismatic (Weber: 1947)
         b. Ordinary
   B. Mechanicist
      1) Bureaucratic (Weber: 1947)

8. Coordination Process Type (cf. Georgopoulos and Mann: 1962)
   A. General
      1) Promotive
      2) Preventive
   B. Programmed

9. Adjustments
   A. re: bargaining
      1) Integrative
      2) Combination of two
      3) Distributive
      4) (Non-rational)
   B. re: Payoff
      1) optimizing
      2) Ignorance
      3) Assimilative

10. Relationship Task Goals
   A. RATIONAL
      1) JOINT (optimizing re: ideals)
         a. Cooperative (=maximize gain)
         b. Altruism
         c. Joint Minimax
         d. Minimize differences

e. Maximize differences
f. Maximize joint loss

2) COMPETITIVE (Re: necessities)
a. Maximize own gain
b. Maximize other's gain
c. Individual minimax
d. Maximize other's loss
e. Maximize own loss

B. NON-RATIONAL (or transcendent, or don't know)
1) Detachment
2) Ignorance
a. of means
b. Of Consequences
3) Carelessness (e.g., pathological)

11. Past Resolution of Conflict
A. Successful
B. Failure

12. Promotive Goal (via ascetic altruism)
A. Acceptance
1) Spontaneous
2) Routinized
B. Adjustment

III. ACTUAL PROCESS
1. Bargaining Tactics, Strategic Moves, Procedures
A. MUP (= modifying utility paramsters, or values, goals, outcomes, etc.; modifying commitments and use of bargaining techniques in the interaction process) (Walton & McKersie: 1955)
1) Exploring, Identification
2) Reasoning, Evaluating
3) Injection of contextual detail that may constrain expectations, particularly when communication is incomplete
4) Compromising
5) Consolidating
6) Promises
7) Postponing
8) Waxing
9) Strategic release from commitments
10) Threats
11) Invocation of penalties on promises, commitments, and threats
12) Manipulating the mores to place the opponent in a morally untenable position
13) Refusing communication
14) Joking, Satire
15) Masking: Too-sweet submissiveness and forgiveness
16) Nagging
17) Recrimination
18) Ego Attacks
19) Extortion and blackmail: coercing (Mudd: 1967).
20)

B. COMMITMENTS (actual, not merely strategic)
   1) Coordination attempts (q.v., this list)
   2) Mediation (=referral to a third party)
   3) Conveyance of true information
      a. Self-Identification
   4) Delegation
   5) First Move (Schelling: 1963)
      a. Fait accompli
   6) Relinquishing the initiative
   7) Tampering with the communication system
   8) Resist (vs. comply)
   9) Physical Violence

C. BOTH MUP AND COMMITMENT:
   Spiegel (1957) delineates 11 steps in the process of "re-equilibration," most of which are MUP's. They are:
      Spiegel's 11 steps involve Role Modification: 1. Coercing, 2. Coaxing, 3. Evaluating, 4. Masking, 5. Postponing, and 6. Role reversal (or connecting link between coercing and role modification); and Role Modification processes, including: 7. Joking, 8. Referral to a third party, 9. Exploring, 10. Compromising, and 11. consolidating.

2. Bargaining Process
   A. Integrative (Watton and McKers :e: 1955)
      1) Inventive
         a. Adaptive
      2) Conventional
      3) Satisficing

   B. Distributive (=economic)
      1) Modifying Utilities (re: values)
      2) Commitment (re: interests, or basic human needs)
      3) Satisficing
   C. Destructive (=only to reduce other's payoffs)

3. Interaction Process
   A. Bales (1950)
      1)
         a. Orientation
         b. Evaluation
         c. Control
      2)
         a. Decision-making
         b. Tension-management
         c. Integration
      3)
         a. Task
         b. Socio-emotional
      4)
         a. Cognitive
         b. Affective
         c. Conative

B. Leary (1957)
   1)
      a. Love
      b. Hate
   2)
      a. Submit
      b. Dominate

IV. OUTCOMES
1. Outcome Duration
   A. Acute Conflict (=transitory)
   B. Progressive (if spiral-like in its mounting effects, which tends to effect the whole relationship)
   C. Habituated (=if never ending and repetitious)
      1) History
         a. Number of outcomes
         b. Strength or importance of issues and outcomes
         c. Who wins?

2. Outcome Successful
   A. Clears the air
   B. Gives hope

3. Accommodation Bargain (Justice Process): re:
   A. Changing Values
      1) Agree initially
      2) Comply
      3) Resist

4. Effects on the Relationship
   A. Productive (= if limited and directed at issues, problems, and conditions, rather than "getting personal.")
   B. Destructive (=if concentrated on the egos of the participants and the illusions as well as the fundamentals on which the relationship is based).

5. Expressions in Interpersonal Tensions.
   A. Economic
   B. Occupational
   C. Response (Emotional, and sexual)
   D. etc.

6. Relationship Accommodation Styles (Bales: 1950; and Slawski: 1972)
   A. Orientational (high task and high socio-emotional orientation)
   B. Altruistic (=low task, high socio-emotional orientation)
   C. Economic (high task, low socio-emotional orientation)
   D. Casual (low task, but high socio-emotional orientation)

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